

ANY QUESTIONS?

WOULD you please tell me what equipment is used by Heads, Hands and Feet? — Thomas Orr, Paisley.

■ Albert Lee: Fender Telecaster and Fender mandolin, both played through a Fender Twin reverb amp, plus Martin acoustic. Ray Smith: Gibson Les Paul custom, played through a Fender Twin reverb amp, and a Gibson Jumbo acoustic. Chas Hodges: Fender Precision bass played through a Sound City 200-watt bass stack. He also plays fiddle. Mike O'Neill: Any tuned piano available, otherwise a Hohner electric piano. Pete Gavin: Gretsch double bass kit with Ringo Starr drumsticks.

WHAT instruments and effects are used by Wishbone Ash and how does the lead create the sound of a train on "Phoenix" from their album? (Nigel Baker, Stourbridge). Who plays piano on the track "Blind Eye"? (LP Byford, Camberwell).

■ Andy (Snap) Powell plays a Gibson Flying V through an Orange 100-watt stack with reverb unit and Cry Baby wah-wah. Ted Turner plays a Gibson Les Paul with three pick-ups through an Orange 100-watt stack with reverb unit. Martin Turner plays a Rickenbacker stereo bass through an Orange 200-watt amp with Orange reflector cabinet and Orange 2 x 15 cabinet. Steve Upton plays Ludwig drums. The train effect on "Phoenix" is attained by all three guitars working together with the drums as follows: Martin damping the strings a semi-tone below 12th fret and running the pick over the four strings to accentuate the beats. Ted Turner damping the strings

around the 8th fret and strumming in time with the drums. Andy Powell damping the strings high up on the

fretboard to achieve a slight harmonic effect. The piano on "Blind Eye" was played by Martin Fisher.

WISHBONE ASH'S Andy Powell: plays Gibson Flying V

HAVING just built an acoustic guitar from scratch, doubting its strength I have put nylon strings on. Is there any way of telling whether a guitar is strong enough for steel strings without a steel shaft in the (beechwood) neck, without trying it and seeing if it warps, and if a steel shaft is necessary, where can I obtain one? — Ian Chamberlain, Birmingham.

■ This is a tricky question, as there is no positive way to insure against warping in advance. No amount of reinforcement will prevent an unseasoned or badly made neck from warping. However, provided the neck is well fitted at the heel, is evenly shaped of well seasoned wood, and is at the correct angle to the body, there is no reason to assume a truss rod is essential, even in a 12-string guitar. As truss rods have to be individually fitted and adjusted to the guitar they are not available commercially, so if you require one you could have it fitted by one of the standard repairers, which would prove rather expensive, or do it yourself. A 1/4 x 1/4 inch strip of aluminium or non rusting metal recessed vertically into the neck and top block should be sufficient. If the truss rod is left out, I should use light gauge steel strings, as these greatly reduce the tension on the neck and table. Remember to adjust the action accordingly as they will buzz if too close to the frets! — Guitar maker and designer CHRIS ECCLESHALL, 17c Station Parade, Ealing Common, London W5.

WHAT tuning, if it is a cross tuning, does Roy Harper use on "One For All" on his "Folk Jokeopus" LP and has the music been published? (Peter Sonne, Liverpool). Who were the musicians on "Hell's Angels" from his "Flat Baroque and Berserk" album? He states on

the sleeve that he cannot disclose the names for contractual reasons but I wondered if it is possible to find out? (James Winspur, Chorleywood). How often does he come down to the West Country, especially Plymouth? Which guitar did he use on "Hell's Angels" and who played with him on "Freak Street" from "Come Out Fighting Genghis Emith"? (J. Mercer, Beaworthy, Devon).

■ The replies are: (1) E strings to D, B string to A. Music not published in sheet form. (2) It is alleged that the musicians were the Nice. (3) He doesn't often go to the West Country but hopes to do so soon. (4) Guitar on "Hell's Angels" was an acoustic electric made by John Bailey, played through a Marshall amplifier and speaker. (5) No-one was with him on "Freak Street" except strings. — PETER JENNER, Blackhill Enterprises manager for Roy Harper.

WHICH trombone is played by Al Grey, with the Count Basie Orchestra? — John Howard, Bristol.

■ I've got five trombones, including a Conn 6H, a King 2B, an Olds and a Reynolds valve trombone with slide attachment, but my favourite instrument and the one I use most is a Selmer Bach with a Rudy Muck size 23 cushion mouthpiece. For the past three years I've been studying electronic playing. I amplify my instrument with a tiny pick-up fitted to a 1/4 inch hole bored in the mouthpiece and a control box with six dials, made by Conn and called the Multivider, which is worn at my waist, although it can be attached to a pocket. I love it. It adds years to your life, because you don't have to blow so hard! It has stereo and tremolo and four different octaves, classified as the soprano, sub-bass and your own sound. It can sound like a lot of other instruments, such as the saxophone, bass clarinet, bassoon etc. But it requires that you study the dials so you make complete tonal sounds and not just a blast with no quality at all. Electronic playing provides something more intimate for the individual. It's more for kicks! But it's definitely the thing to come. Don Ellis has a completely electronic big band. — AL GREY.

BEING a fan of the Groundhogs, I was interested to read in an old Melody Maker the name of Steve Rye as being one of the originals. Could you please tell me the line-up of the band at that time and now, and the equipment used? — David Henderson, East Kilbride, Glasgow.

■ The original Groundhogs started about six years ago and consisted of myself with Pete Cruickshank, Pete's brother John, who played harp and sang, Bob Hall on piano and Dave Boorman on drums. When we reformed we used Steve Rye on harp for the first few months. Our present line-up and instruments are: Peter, who uses a Laney 100 watt amp with two or four 4 x 12 cabinets, and plays a custom size guitar specially made for him by Tony Zemaitis. Ken Pustelnik has a Ludwig Super Classic drum kit with 22 inch bass drum, 18 x 20 inch floor tom, 14 inch floating tom and 14 inch snare drum. He has two 20 inch and one 18 inch Zildjian cymbals with 14 inch hi-hat, mostly Ludwig stands and a Rogers bass pedal. He plays an Eb Hohner Super Vamper harp. For PA we are using eight 100 watt Laney PA amps driving eight Shure microphones. I listed all my equipment in ANY QUESTIONS dated June 5. — TONY MCPHEE.

They could teach you a thing or two



Ian Anderson (of Jethro Tull)
Kenny Ball
Bill Bruford (of Yes)
Kenny Clare
John Dankworth
Alan Haven
Bill Le Sage
Jimmy Page
Tony Reeves
Steve Rye
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